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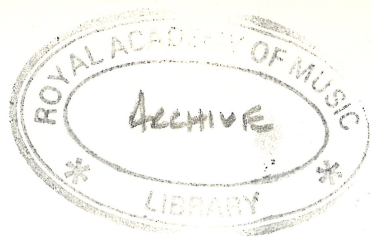


THE
ROYAL ACADEMY
OF
MUSIC

MAGAZINE

No. 179

Midsummer Term 1961



THE R.A.M. MAGAZINE

Incorporating the Official Record of the
R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

No. 179

Midsummer Term, 1961

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Royal Academy of Music, York Gate, Marylebone Road,
London, N.W.1

A Guide to Musical Chaos

by Alan Bush

In my "Four Lectures on 20th Century Developments in Music", which I delivered during the Lent Term, the attempt was made to expound and evaluate the four most important lines of development which have been proposed and practised during the last sixty years. Schoenberg's "Method of Composing with Twelve Tones which are related only with one another", now known as serial dodecaphony, Hindemith's harmonic theory, Bartók's theory of tonal axes and of "the Golden Mean" in music, and the philosophical basis for the theory of nationalism in music were each the subject of a lecture.

We are living today at a time when there are four methods of composing, each with its theoretical basis and practising adherents, some completely mutually incompatible and all in one aspect or another contradictory with one another. Such a chaotic state of musical affairs is without parallel in musical history. At the beginning of the 17th century the overthrow of the modal system and its replacement by the harmonic system of the major and minor scales affords the nearest precedent; even then there were only two paths open, now there appear to be twice this number.

It is all the more important that the young musician and above all the young composer should have the chance to become familiar with the bases in theory and examples in practice of these various trends. There is a great danger otherwise of his or her falling a chance victim to one or other of them, something which can very easily happen to a young musician, one of whose greatest assets is that he or she is highly impressionable. A young musician can be violently attracted to a work for a variety of reasons, one of which is not infrequently the enthusiasm of a friend or the powerfully expressed advocacy of some respected musical authority. Only a grappling with the problems of musical theory and some indi-

vidual experience of evaluating musical works can save the young musician from wreck amidst the conflicting currents of fashion, aesthetic snobbery, commercial interests and the idiosyncracies of individual creative musicians, seeking to justify their artistic inclinations rationally by the construction of systems whose theoretical foundations are grossly inadequate. It is, however, possible to acquire a scientific approach to the vast range of musical styles and particular works, which relates them to their historical background and changing and varied social functions; and the knowledge thus acquired will help each young composer towards the solution of some of the choices, some of the methods of selection upon which artistic creation depends.

In these lectures I attempted a beginning in this direction. At least the problems were raised and the possibility of their solution, at any rate their partial solution, was envisaged. Powerful reasons for preferring either Hindemith's or Bartók's harmonic theories to serial dodecaphony were given. The important historical and aesthetic claims for national characteristics as an essential feature in musical art at this stage of the world's history were advanced. Each of us must grapple with these problems if we are to contribute to the advance of the art which we strive to serve.

Concerts

CHAMBER CONCERT—February 2. Septet in E flat for Violin, Viola, 'Cello, C-Bass, Clarinet, Bassoon & Horn, *Beethoven* (Dennis Simons, John White, Gregory Baron, Trevor Lowe, John McLeod, David Knight, James Warburton); Quartet in G minor ("The Rider") for Two Violins, Viola & 'Cello, *Haydn* (Howard Davis, Madeleine Stewart, Felicity Allwood, Virginia Nagelschmidt); Trio in E flat for Piano, Violin & Horn, *Brahms* (Philip Jenkins, Crawford Massey, Anthony Randall).

CHORAL CONCERT—February 22. Conducted by FREDERIC JACKSON. Symphony of Psalms for Mixed Chorus, Wind Orchestra, 'Cellos & Bases & Two Pianos, *Stravinsky*; Mass in C minor for Soli, Chorus, Orchestra & Organ, *Mozart* (Barbara Rondelli, Margaret Smith, Michael Clarke, Emyr Green).

CHAMBER CONCERT—February 23. Quartet I in D minor for Two Violins, Viola & 'Cello, *Arriaga* (Juliet Davey, Suzanne Bareau, Felicity Allwood, Elizabeth Broom); Trio in B flat ("Archduke") for Piano, Violin & 'Cello, *Beethoven* (Antonietta Notariello, Ita Herbert, Adam Skeaping); Quintet in E flat for Piano, Oboe, Clarinet, Bassoon & Horn, *Mozart* (Johan van der Merwe, Celia Nicklin, Laurence Robson, David Knight, Anthony Randall).

CHAMBER CONCERT—March 20. Christmas Cantata for Soprano, Two Violins, Viola, 'Cello & Harpsichord, *A. Scarlatti* (Jeanette Massocchi, Peter Thomas, John Greensmith, John Chambers, Adam Skeaping, Jack Evans); Quartet in D flat for Two Violins, Viola & 'Cello, *Dohnányi* (Juliette Bisazza, Georgina Mason, John Brearly, Virginia Nagelschmidt); Trio for Piano, Violin & Horn, *Lennox Berkeley* (Philip Gammon, Ita Herbert, Anthony Randall); "La Création du Monde" for Chamber Orchestra, *Milhaud*. (Conductor: STEWART KERSHAW).

ORCHESTRAL CONCERT—March 21. Conducted by DR. CLARENCE RAYBOULD. Sonata Pian e Forte for Two choirs of Brass instruments, *Gabrieli*; Concerto III for Piano & Orchestra, Bartók (Gillian Hepton); Fantastic Symphony, *Berlioz*.

SECOND ORCHESTRA—March 27. Conducted by MAURICE MILES and members of the Conductors' Class: Raymond Woodfield, Claus Carisius, Robert Long, Ralph Sharp, Anthony Randall. Prelude & Liebestod (Tristan) *Wagner*; Piano Concerto I (movt. I) *Rachmaninov* (David Carhart); Symphony VI (movt. II) *Tchaikovsky*; Overture (William Tell) *Rossini*; Symphony VIII *Schubert*; Overture (Leonora 3) *Beethoven*.

Review Week

Lent Term 1961

March 20, Principal's Introduction; Chamber Concert: *Scarlatti, Berkeley, Dohnányi, Milhaud*. March 21, Rehearsal and Orchestral Concert. March 22, *Posture, habit and movement as factors in musical performance* by Eric de Peyer Esq.; *Song Recital* by Oda Slobodskaya with Ivor Newton. March 23, *The Construction of the Art of the 20th Century* by Tom Hudson Esq.; *Chinese Art* by Dr. Peter Swann. March 24, *Concert by Band of Royal Military School of Music, Kneller Hall* under Lieut-Col. David McBain, O.B.E.; Concert arranged by R.A.M. New Music Club—*Stravinsky, John Emeleus, David Carhart, Britten and Prokofiev*.

Drama

On March 7, 8, 9 the Drama Class presented Arthur Miller's *The Crucible* for four performances. Production was by Geoffrey Crump and the cast was duplicated to a considerable extent. The National Press was impressed by the way in which the challenge of its "variegated emotionalism" was met by the students.

On February 8 Ben Levy's *The Rape of the Belt*, preceded by the curtain-raiser *Sorry, Wrong Number*, were presented for two performances by a varied cast of 2nd year Drama Students. Production was by Barbara Bunch.

Lectures on 20th Century Music

MR. ALAN BUSH gave *Four Lectures on 20th Century Developments in Music* in the Lecture Hall of R.A.M. during Lent Term. January 31—*Schönberg's "Method of Composing with Twelve Tones which are related only with one another"*; February 14—*Hindemith's harmonic theory*; February 28—*Bartók's theory of tonal axes, and "The Golden Mean" in music*; March 14—*The philosophical basis of nationalism in music*.

Kneller Hall Concert

On March 24, during Review Week, a concert was given at R.A.M. by the Band and Trumpeters of the ROYAL MILITARY SCHOOL OF MUSIC, Kneller Hall, by kind permission of the Commandant, Colonel R. E. Loder. Part I consisted of Period Music, played on contemporary instruments, many now obsolete, and conducted by the School Bandmaster, MR. TREVOR L. SHARPE, M.B.E., L.R.A.M. Part II included Sir Arthur Bliss's *Salute to the Royal Society* conducted by the composer, in which Sir Thomas Armstrong played the organ part, and *Music for a Festival* by Gordon Jacob, conducted by the Director of Music, Lieut.-Col. David McBain, O.B.E., HON. R.A.M. The Period Music of Part I included "The Prince of Denmark's March" *Jeremiah Clarke*; "March for the Prince of Wales" *Joseph Haydn*; "Rondo from an Overture" *J. S. Bach* and "Grand March for the Royal Society of Musicians" *Sir H. R. Bishop*. Historical programme notes were by Edward Croft-Murray of the British Museum.

Kneller Hall

The home and headquarters of Military Music, and the co-ordinating and training centre for all Band personnel, is the Royal Military School of Music, Kneller Hall, Twickenham.

Kneller Hall was formed in 1857, and is one of the oldest training establishments in the Army. Before its formation it was customary for the Regiments to engage and pay professional civilian musicians as their "Masters of Bands".

This policy was changed in 1856 by the Commander-in-Chief, Field Marshal H.R.H. The Duke of Cambridge who formed the present School with the object of training Bandmasters from the ranks of serving soldiers. For its home he chose the country house of Sir Godfrey Kneller, the celebrated Court painter in the days of Queen Anne. At a later date the scope of the School was enlarged to include the training of Band N.C.O.'s and men.

The School aims at giving a very advanced and comprehensive musical education to all who pass through it. The training is in the hands of the Director of Music, assisted by the School Bandmaster and 19 civilian Professors of Music. Those under training are divided into two groups, "Student Bandmaster" and "Pupils". The former studies at the School for a period of 3 to 4 years and qualifies as a Bandmaster whilst the latter studies for a year as an instrumentalist.

Military Bands have been long associated with the traditions of the British Army, and there are few places in the world which have not seen and heard the Bands of the many famous Regiments.

Sir Edward German

by D. C. Parker

When Sir Edward German died in 1936, Sir Landon Ronald, an old friend who liked conducting his works, described him as "a man without a grievance". That was a true estimate of German, who took the view that if people played and sang his music he was very happy; if they did not, he could do nothing about it.

A recent revival of *Merrie England* encourages the hope that the public will continue to turn to his music, with its wealth of song and dance, for relaxation and refreshment. For he is one of the few who, in the lighter sphere, have given enormous pleasure to a vast number of music-lovers.

Looking at his music, one is impressed by his impeccable craftsmanship, his fine taste, and the wise recognition of his limitations. It is not adventurous; nor need it be. That the writing of light music which is also really good music is not easy may be taken as a safe assumption, the proof of which lies in the paucity of the article. German's is both, and it is worth while to point out that, like Sullivan's, his work far excels that of foreign rivals in technical skill. All that he did was clear, direct and orderly. He was at once practical and fastidious, and his popularity was not due to any sacrifice of quality. When praising his work to me some years ago Percy Grainger significantly described the *Henry VIII* dances as "classics".

Although his output was larger and more varied than many suspect, his name is naturally most closely associated with *Merrie England*, *A Princess of Kensington*, *Tom Jones* and the incidental music for *Henry VIII* and *Nell Gwynn*, in the provision of which he proved himself an adept. Nevertheless, it may be questioned whether he ever accomplished anything more worthy of praise than that considerable part of *The Emerald Isle* which he composed after Sullivan had left the opera unfinished at his death. He

undertook what is admittedly a thankless and unpromising task, the completion of another man's work, with immense success, as the press notices of the day testified.

In writing of him two characteristic incidents come to mind. I once told him in the course of conversation how much I admired the Waltz Song in *Tom Jones* and added that it struck me as one of the very best of its kind. He was obviously extremely interested in this. He said, 'I wrote five waltzes for that number and have never been quite sure if in the end I chose the best'. Those familiar with this haunting melody will readily acknowledge that he *must*, surely, have chosen the best.

Again, it will be remembered that the *Norwich Symphony*, first played in 1893, was revised and revived in 1931. For a provincial performance, which took place early in 1936, I was asked to write a programme note, which I gladly did. This I sent to German for his opinion. He approved, saying that my analysis had got the right "hang" of it, but took exception to one or two passing remarks of a technical nature. Looking at the score, I could not understand his comment on the passage in question. I therefore wrote explaining my difficulty. Promptly by wire he replied that I was right and that he had misunderstood; an admission thoroughly typical of him in its candour and punctuality.

As his talk showed, his taste lay to the lighter side of things. For example, he thought that in the future Rossini's overtures would enjoy great popularity. But I know that much music of a serious aspect bored him terribly and he did not hesitate to say so. He spoke enthusiastically of Elgar's mastery of the orchestra. And he praised the cleverness and adaptability of Herman Finck, composer of that popular piece, *In the Shadows*. To listen to a talk between those two "old pals" was to enjoy a most diverting experience. It should be added that he had a very high opinion of the English orchestral player.

The *R.A.M Magazine* seems the appropriate place in which to pay a tribute, however brief, to this modest man, quite unspoiled by popularity and success. Indeed, there would appear to be in the air of the Academy something favourable to the growth and development of successful composers of light music, all mirth and gaiety and pleasing sentiment, and everywhere bearing evidence of the expert hand. One thinks of Sullivan, German, Eric Coates and Montague Phillips. "Is it, then, reprehensible to please"? asked the aged Saint-Saëns some years ago. It is certainly true that the music of Edward German has brought happiness to many people and joy into countless homes. An achievement not to be despised.

Academy Distinctions

HONORARY FELLOW (Hon. F.R.A.M.)

Lascelles, Sir Alan

FELLOWS (F.R.A.M.)

Davies, John

Ellis, Osian

Leonard, Lawrence

ASSOCIATES (A.R.A.M.)

Bor, Sylvia

Brand, Geoffrey E.

Brooke, Gwydion

Costelloe, Clare

De Saram, Rohan

Doughty, Henry

Eveleigh, Michael

Fox, Sheila

Gough, Christopher

Gruenbaum, Eva

Hall, Joy

Harvey, Keith

Hepworth, Alfred

Taylor, Muriel

Watts, Helen J.

Isaacs, Kelly

James, Ivor

Kirkby-Mason, Barbara

Maskell, George

McMahon, Ivor

Ovens, Raymond

Parkinson, Beryl

Popperwell, Stanley

Rolston, Thomas

Urguhart, Hilary

Wilkinson, Alan

Wilkinson, Grace

Williams, Meirion

HONORARY R.A.M. (Hon. R.A.M.)

Dart, Thurston
Falkner, Keith
Glock, William
Malcolm, George
Nielson, Flora

Rubinstein, Arthur
Stevens, Denis
Sumsion, H. W.
Thorne, Gordon
Wadely F. W.

Notes and Comments

The current issue of *South African Music Teacher* contains an article (one of three) by Rosalyn Tureck: *Bach—Piano, Harpsichord or Clavichord*. At the outset she says: "Harpsichord and Clavichord . . . I have played them both since my early teens and have always loved them . . . The subject is one where greater knowledge and understanding are needed". Miss Tureck gives them in large measure. She cites the illuminating opinions of Bach and Couperin, and cross-headings such as *The "inexpressive" Harpsichord; Authenticity; A 19th century heritage; Art and Scholarship* indicate the scope and relevance of her argument.

The subtle control of tone-quality, whether vocal or instrumental, by lip, breath, finger and/or resonators, is not a subject to be discussed briefly but it comes under notice of all good teachers. Musicians whose performance gains unqualified approval of all—the critical and the mere listener—are those in whom impeccable tone is one of many qualities exhibited. Complete synthesis of the tonal and the intellectual is very rare.

It is likely that to many workaday musicians the music department of the British Museum is just a place where bespectacled musicologists pore and ponder over ancient manuscripts, tracking down ambiguities of *musica ficta* to establish or refute the authen-

ticity of a sharp or flat and afterwards blame a copyist or editor long past. It is gratifying to be reminded by a *Musical Times* article by Pamela J. Willetts that the collection there also contains modern works by foremost British composers. These have recently been enriched by a number of Vaughan Williams MSS., some of unpublished works, together with first drafts, and sketches which throw light on his working methods. These have all been saved through the good offices of Mrs. Vaughan Williams and can be of much value to students of all ages.

Of particular interest to us are the numerous works in MS. of the late Sir Arnold Bax, given by Dr. Harriet Cohen, and a selection from some of the finest works of Benjamin Dale, presented by his widow.

Unfortunately composers often neglect to appoint literary executors. Was there not a story of Bach MSS. being rescued from being used as wrapping in a provision shop? More than 20 years ago an untidy bundle of MSS. by "one of our best boys" (F.C.) afterwards professor, was saved from destruction as waste paper. Among them were many studies in Free Counterpoint—sketches of Chorale Preludes and the like, in various stages toward completion. They proved to be most worthy of the close study of any serious musician.

Attention may be drawn to the decision of the R.A.M. Club Committee at an Extraordinary General Meeting on May 16. (See p. 38) It will be agreed that it is surprising that such an inevitable proposal has been so long postponed, and for that we must thank the officers of the Club.

Marriage

CLARKE—NIVEN. At Johannesburg in December, 1960, Nora Clarke, L.R.A.M., to James Niven.

In Memoriam

Philip Austin Browne, C.B., M.A., D.Mus.

Mr. J. A. Sowerbutts writes :—

We have to deplore the loss of Dr. Philip Austin Browne after a lamentably short service on the staff, to which he was appointed only last year. My own acquaintance with him started in the early days of 1914 when he was a boy and I a master, albeit a very junior one, at Winchester College. It was the custom for the music school to be open on Sunday morning after chapel and we—he and I—took full advantage of it by reading through all manner of works in piano duet transcriptions and occasionally in 2-piano form. He referred to that recently as having been helpful to him; it was no less helpful to me, for even in those early days he was a fluent reader with a very serviceable technique.

From Winchester he joined the Black Watch and served through the latter part of the war. Upon demobilization he went up to Magdalen and in due course graduated in both Arts and Music.

On coming down from Oxford he was for a time a student at the R.C.M. and then became first Music Master at the newly-opened Stowe School. Then he became H.M.I. and my next meeting with him was, very unexpectedly, in Guildford where he was in the course of inspecting the elementary schools. Then he took on the Cornish district and eventually went to headquarters at the Ministry as Chief Inspector until his retirement three years ago.

Our final meeting before he came to the Academy was at Cambridge, where we were colleagues on the same examining board and he, in spite of his somewhat venerable appearance with his long grey beard and the distinguished career that he had completed, had still much of the boy as he was 46 years before.

[Many will remember his ingenious and witty piece for clarinet and piano *A Truro Maggot* and his book on Brahms's Symphonies in *The Musical Pilgrim* series (Ed.)].

Philip Burton, F.R.A.M.

We regret to read of the death of Philip Burton, which took place at his home in Berkeley, California, on May 20. He had been a lecturer at the University of California.

Mr. Burton was one of the founder-members of the Griller Quartet which was formed in 1928 by ex-students of the R.A.M. He was 54 years of age.

Obituary

ARTHUR RAYMOND WILMOT, L.R.A.M., HON. R.C.M., who died in February, at Withycombe, aged 91, was very well known as conductor of Exmouth Choral Society for a great many years. In 1912 he conducted Elgar's *The Music Makers* there within a few weeks of its first production at Birmingham. He began his musical study under Dr. Wood of Exeter Cathedral and one of his early friends was the notable old Exmouthian Kellow John Pye—said to be the first student to receive a lesson in the R.A.M.

DR. S. K. PHILLIPS, F.R.A.M. died on February 27, 1961 in New Zealand.

ELSIE FINCH, A.R.A.M., at Halstead Hospital, Essex, on March 31.

JOHN FREDERIC STATON, D.MUS., HON. R.A.M., at Minehead Hospital, on April 29.

Overseas Member

Miss Nora Clarke, 62, The Valley Road, Parktown, Johannesburg.
(change)

Notes about Members and Others

HENRY SCOTT-BAKER, now in his 81st year, was recently the subject of two interesting pages in *Woking Review*. Pupil of Dr. H. W. Richards at the R.A.M. about the turn of the century, he had previously been sub-organist of Southwark Cathedral and on leaving the Academy was chosen out of 100 applicants to be first organist of the new Cathedral at Grahamstown, S. Africa. On his return he did editorial work with Novello's and settled in Woking, where he has remained. Mr. Scott-Baker's Musical Society there was prominent in furthering interest in music, particularly through its "Festivals of British Composers." He recalls with pride visits of Elgar, Stanford, J. F. Bridge and Mackenzie for concerts of their own works. The society also enjoyed the patronage of H.R.H. the Duke of Connaught, then President of R.A.M.

MYERS FOGGIN conducted the Royal Liverpool Philharmonic Orchestra and Liverpool Welsh Choral Union in a performance of *Elijah* on February 18.

DR. PAUL STEINITZ's London Bach Society performed Mozart's *Requiem* and works by Bach and Berkeley on March 16. His usual performance of the *St. Matthew Passion* in German and unabridged took place early in the month. Eric Greene was again the Evangelist.

CHARLES FARNCOMBE's Chandos Chorus recently performed *Three Musical Morality Plays* by Carissimi and his S.W. London Choral Society gave Handel's *Solomon* at Wimbledon on March 14.

REDCLIFFE FESTIVAL CHOIR AND ORCHESTRA, under Francis Routh, gave a programme of Handel's *L'Allegro* and Blow's *Begin the Song* at Sloane Sq. on March 4.

DR. WILLIAM COLE conducted the Leith Hill Festival performance of Bach's *St. Matthew Passion* at Dorking on March 11. Eric Greene and Norman Tattersall were among the soloists.

ERNEST READ's Children's Concert at R.F.H. on February 18 was conducted by Sir Thomas Armstrong. With artists from the Old Vic, R.P.O., Choir from R.A.M. and Audrey Attwood and Margaret Smith as soloists, Mendelssohn's *Midsummer Night's Dream* music achieved even more than its usual rapturous acceptance.

VALERIE MIRTLE, who with her husband now lives in Canada, sends us news of Henry Plukker's *Calgary Philharmonic Orchestra* (in which Jack Mirtle plays trumpet). The programme booklet shows a long list of distinguished Patrons and Guarantors whose confidence in the work of the orchestra has been amply justified, as is shown by the enthusiastic notices in the Press. Exchange visits between Yuri Lutsiv, conductor of *Lvov Philharmonic* and Mr. Plukker have attracted much attentive approval in both countries.

PRIAULX RANIER's works recently performed include *Pastoral Triptych* (3rd Prog. and Zurich); *Night Spell* Ballet Suite (U.S.A. Dance Congress); Dance Concerto *Phalaphala* (commissioned by L. P. Soc. and conducted by Sir Adrian Boult at R.F.H.); *Six Pieces for 5 Wind Instruments* (Zurich).

CHARLES PROCTOR's Alexandra Choir celebrated its coming of age by a concert at the Royal Albert Hall on April 26. With L.S.O. the programme included Walton's *Belshazzar's Feast*, Elgar's *Music Makers*, Handel's *Zadok the Priest* and an arrangement of Bach's solo violin *Chaconne* for full orchestra by Mr. Proctor.

LENNOX BERKELEY re-wrote for 3 hands his two-piano and orchestra concerto for performance by Cyril Smith and Phyllis Sellick at the Royal Philharmonic Society concert on May 17. Sir John Barbirolli conducted the Hallé Orchestra.

ERNEST READ conducted London Junior & Senior Orchestras at R.F.H. on May 15. Clifford Curzon played Beethoven's *Emperor Concerto*.

NORA CLARKE writes from Johannesburg where she and her husband are employed under Transvaal Education Department and in private teaching. They attended the Annual Music Teacher's Conference in Durban as delegates of the Johannesburg branch, of which Mr. Niven is Chairman.

In a copy of *S.A. Music Teacher* it is pleasant to note tremendous musical activity of every sort, and to find in the Directory so many R.A.M. names including, of course, Isobel McLaren and her husband Arnold Fulton. The Society is hoping to arrange a Holiday Refresher Course in London at the end of 1961.

JULIET PANNETT, whose strikingly intimate portraits of well-known musicians in *Radio Times*, *Daily Telegraph* and *R.A.M. Magazine* will be remembered, had an exhibition of paintings and drawings in Cooling Galleries from May 3-18. It was sponsored by *El Al Israel Airlines* and illustrated *The Holy Land—Israel Old and New*.

JOAN LAST's Residential Piano Course was held, in April, at the Chatsworth Hotel, Worthing. During the five days of lectures and demonstrations the visiting lecturers and artists included York Bowen, Denis Matthews and Peter Katin. The Course, in its sixth year, was attended by 80 Teachers and Students. She also visited Royal Manchester College of Music to talk to Senior Piano Students.

SYDNEY LOVETT gave a talk to Ringwood Branch of "Toc H" on May 23 about *Queer Clerics*.

MAISIE BALCH broadcast the Hindemith Piano Sonata No. 2 on the Home Service on May 3, and gave a recital with Kelly Isaacs at the Accrington Arts Club on April 14.

ARNOLD RICHARDSON gave the first broadcast performance in England of *Cortege* by Gaston Litaize in a performance with the Brass of the Royal Philharmonic Orchestra in the Third Programme from the Royal Albert Hall. Also in the Third Programme he gave the first complete broadcast performance in England of Messiaen's *La Nativite du Seigneur* from the French Church in Leicester Square—where two years earlier, on the composer's 50th birthday, he had been engaged by the French Embassy to perform the work. His many concert appearances include—Sheffield, Newcastle on Tyne, Portsmouth and Huddersfield City Halls, and Leeds University where he played the Schoenberg Variations. In April he conducted a performance of the Verdi *Requiem* with the City of Birmingham Symphony Orchestra and the Wolverhampton Civic Choir. On August 4 he will give an organ recital in Salisbury Cathedral during the Southern Cathedrals Festival.

SIR JOHN BARBIROLLI will receive the honorary D.Mus. at the celebration of foundation day at London University on November 23.

ARTHUR RACKHAM has recently completed 60 years as organist of St. Anselm's, Hatch End. The event is celebrated by rebuild of the organ. This was one of the last of "Father Willis" and was

formerly in R.A.M. It was superseded by the present Norman and Beard, given by Mrs. Threlfall in memory of her husband who was Chairman of the Committee of Management.

ERIC GREENE conducted his *Pro Canto Singers* (a choir of blind persons) in Bach's *St. John Passion* at St. James's, Sussex Gardens on May 27, Norman Tattersall was one of the soloists.

HAROLD CLARK conducted the combined choirs of nine churches from Peterborough, Holbeach and St. Ives on May 27, in a Recital of Church Music arranged by the local Organists' Association, of which he is Vice-Chairman. Proceeds of the Recital were donated to the Society for Mentally Handicapped Children. At the Peterborough Competition Festival, Mr. Clark acted as Official Accompanist for the sixth successive year.

GERARD MOORAT gave a piano recital at the Convent of the Holy Sepulchre, Hungerford on March 17. He included works by Harold Craxton and Alan Richardson.

NORMAN DEMUTH's *Alleluia* for organ was given its first performance by Francis Routh at St. Peter's, Cranley Gardens on May 27 as part of the last concert of 1961 Redcliffe Festival.

ALAN BUSH's *Dorian Passacaglia and Fugue* op. 52, received its first performance, played by B.B.C. Orchestra under Rudolf Schwarz, in the 3rd Programme on June 11th.

New Publications

- "Newsreel" 5 easy pieces, Grade II, Piano
(Ascherberg, "New Times" Books) *Barbara Kirkby-Mason*
- "On the River" "Gavotte" } Piano (Weinberger) *Ivor R. Foster*
"Scherzo" "Toccata"
- "A Posy of Pieces" Violin and Piano (Augener)
15 pieces for open strings with accompaniments
as piano solos *Margaret Hubicki*
- A Career in Music (Novello) *Robert Elkin*
- "Two and a Piano" 5 sets of easy duets } (O.U.P.) *Joan Last*
A Miniature Dance Suite
- Divertimento for Str. Orch. } (O.U.P.) *William Mathias*
Music for Strings, Op.14

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) were due on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to Westwood, Hangersley, Ringwood, Hants.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.